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CONTINUING LATIN NOTES

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HOW TO FALL OUT OF LOVE ACCORDING TO OVID

A CONDENSATION OF A PAPER

By GRAVES HAYDON THOMPSON
Hampden-Sydney College,
Hampden-Sydney, Virginia

ANYTHING GOOD, if misdirected, may become an evil. Ladies' hats, at first a protection from the elements and then a decoration, have become a menace. Mechanical refrigerators are pretty good things until they produce ice cream which is all ice and no cream. Even that highly commendable emotion, love, the purple passion, may become a raging disease which, if unchecked, will destroy the unfortunate soul whom it possesses. Ovid, the great proponent and exponent of love, who wrote three poetic books on the "Art of Love," admits that the amatory passion can be a disease and require a physician to heal it. The physician's name, of course, will be Ovid; and his prescriptions will be found in another poem, the *Remedia Amoris*, or "The Cure for Love."

For a tantalizing moment, as he sets out on this work, Ovid checks the course of history, turns it back, and sets it rolling in a new direction. If, he cries, I had only been there to have Paris as my patient! Menelaus would have kept Helen, and Troy would never have fallen to the Greeks! He proceeds then to his course of treatment, guaranteed to cure any love.

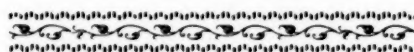
In the first place, he says, as soon as you feel an attack of love coming on to which you think it is inadvisable to succumb, draw back immediately. Stamp on it before it gets started. Don't delay. A slight infection, curable in the beginning, becomes dangerous if treatment is delayed.

But even if you have waited too long and love is strongly established in your heart, Dr. Ovid will not fail you. Only, it is easier to swim across a river by letting it carry you downstream sideways than by struggling against the current. So, if the ounce of prevention has not gotten in its work, the second prescription is, shun all idleness; for it is on idleness that love feeds. Laziness, late sleeping, gambling, and those morning-after headaches (*multo tempora quassa mero*) sap the moral fibre and the power of resistance to Venus. So attend to business, or enter the practice of law, or run for office (perhaps this explains why some of our office holders are the way they are; but it is a little hard on the public). Or join the Marines (*iuvenalia munera Martis*

suscipe)—a little warfare will put love to flight.

The rustic life also has power to calm the passions. Plowing, sowing, planting, irrigating, grafting, all the sights and duties and beauties of the farm will serve to occupy the thoughts. Hunting and fishing are good distractions. At night—and here Ovid hits upon an important point—at night you will be so tired that sleep, not thoughts about the girl, will overwhelm you.

Travel in distant lands will be good

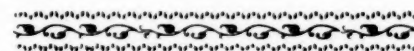


BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Translated By ARTHUR WINFRED HODGMAN
The Ohio State University

Mihi crede si tot venustates tuae
Quibus laetor ut nunc contuor
Cras marcescant et mox dilabantur mihi
Perit ut matutinus umor,
Dilecta tum sis, ut nunc es cara,
Evanida sit gratia,
Et ad caras ruinas tum vota mea
Sese adplicant ut hedera.

Non dum iuvenalis venustas manet
Genae nec udae sunt lacrimis
Fidelis amantis probatur calor
Cui per annos tu carior fis.
Nam qui vere amavit non immemor fit
Sed ad mortem fidelis amat,
Sicut sero ad Solem obtutum regit
Helianthus quem mane dabit.



for you. The more you don't want to go, the more the thought of leaving the beloved detains you, the more you must hasten. Don't start hoping for rain to delay your starting; don't worry about traveling on the Sabbath or commencing your trip on the thirteenth of the month. Down with excuses, and away with you!

The third cure for love is the use of psychotherapy. The simplest way is to apply a little will power and just cease to love. But that takes a real man. The ordinary fellow who is having trouble falling out of love had better come around for a consultation. What he needs is to make a list of his darling's faults, and then go over the list repeatedly. It is Dr. Coué all over again. Coué and Ovid even sound alike. Coué can be reduced to a nice hexameter line, complete with two

masculine caesuras, in the second and fourth feet: "Day by day / in every way / I'm getting better." Ovid's line, with identical repetition of the first word, and identical meter, is: "Illud et illud habet nec ea contenta rapina'st"—"This and this of mine she keeps; demands still more in heaps and heaps." Repeat this constantly. It will have a remarkable effect. Also remind yourself frequently that all her sacred promises have turned out to be lies. Recall the many times she has declined to see you and how she shows interest in other fellows, but is annoyed by your manifestations of love, and how when you don't have a date with her, some traveling salesman (*institor*) does. Let these thoughts ferment; repeat them over and over. With a little practice you will become quite eloquent in such sentiments. Soon you will be rewarded with a growing feeling of dislike for the young lady.

Not only is it wise to dwell on the young lady's faults, but there is also a number of good qualities which are closely akin to bad ones. All you need do is to disregard the thin dividing line which lies between, and call everything praiseworthy by its corresponding derogatory term. For example, if the girl you want to forget is well developed, call her flabby (*turgida*); if she is a brunette (*fusca*), call her black. The slender girl can be accused of being skinny. If she isn't prudish, unladylike (*petulans*) is the name for her. But contrariwise, let her be called prudish if she is well behaved.

Worse than that, if she lacks some accomplishment, beg her with flattering words to show off in just that particular field. For example, if she has no voice, insist that she sing. Have her dance if she is gawky. If her speech is ungrammatical, engage her in conversation all you can. If she knows nothing but "Chop Sticks," get her to the piano (*non didicit chordas tangere: posce lyram*). She walks rather awkwardly and heavily—then take her for strolls. If her teeth are bad, tell her funny stories. If her eyes are watery, tell her things which will make her cry.

Well, there's still another scheme to produce disillusionment. You see, says Ovid, we are carried away by the way a woman dresses. Jewelry and gold ornaments conceal everything. Often, in the midst of so much adornment, you wonder just what it is that you love. As a result, you may very easily enjoy a very effective disillusionment if you will run around to the young lady's house when she is expecting no one at all and is unprotected by her usual armor of fancy clothes and

cosmetic adornment. Or if you can catch her just when she is applying the rouge and powder *et al.*, the effect on you will be very good—startling, at least. But Ovid lays down this warning—some girls are so pretty that they are captivating without any artificial aid whatsoever.

After more instructions about observing the young person in question in the most unfavorable light possible, Ovid passes on to the fourth remedy, namely that you should have two girl friends instead of one, or even more if you can. Ovid might have said, "if you can afford it." Christmas, Valentine's Day, and Easter, following in rapid succession, plus birthdays, would make the strain on the exchequer greater than even the experienced team of Morgenthau and Roosevelt could laugh off. But the principle is good. A great stream, says Ovid, is lessened if the water is led off through a number of channels; and similarly if one's affection is divided in two or more directions, so much the weaker it is in any given direction. If you are so unfortunate as to have only one sweetheart, get busy and find a new love. Do you ask, where? Go, cries Ovid, read through my work, "The Art of Love." Part I, Chapter I, entitled "How to Find the Girl," takes up that very problem.

Remedy No. 5 is the red hot ice treatment. Even though you burn with love as if in the middle of a volcano, see that you appear to the girl colder than ice. Pretend that you are uninterested, lest she see your yearning. Laugh, though you feel more inclined to cry. Pretend that what isn't so is so, and soon you will make it really so.

But we cannot always use the same cures for different types of persons or diseases. Sulfanilimide is not satisfactory for everyone. So for some people remedy No. 6 is more effective. They are the people who are too weak, cannot break away, are held helpless in the fetters of love. Then let them cease to struggle, and instead sail before the wind. But nothing must hinder them from seeing the objects of their love morning, noon, and night. Weariness and satiety will soon be the result, but that is no time to stop. Let them keep on calling until from excess of fullness no trace of their erstwhile love is left.

Ovid's next precept is, essentially, this: Start worrying about your other troubles, and you will forget all about love. If you owe money and the time to pay it is approaching, worry about that. If your father is strict (*durus*), keep your strict father always before your eyes. Let the welfare of your crops or the safety of your business investments occupy your mind. "Et quis non causas mille doloris habet?" "Who is there who doesn't have a thousand reasons for worry?" A rather mild conclusion: now that civilization has advanced so much further, we could mul-

tiple the number "thousand" considerably.

Precept No. 8 is important: You who are in love, solitude is dangerous; beware of solitude. Where are you fleeing? You can be much safer in a crowd. Loneliness simply aggravates the disease.

But, says instruction No. 9, a certain kind of crowd is to be avoided. Ovid relates the sad case of one youth who was all but cured, thanks to Ovid's course of treatment. Then at the last moment he fell in with a group of eager lovers, and the contagion was fatal. He became reinfected with his old disease. So keep away from anyone who is in love if you do not want to suffer a relapse. Also, keep away from the young lady. And don't go for walks where you know she is accustomed to walk. More than that, you must tell her sisters and her cousins and her aunts, and everybody that has any connection with her at all, goodbye. Don't, if you chance upon them, even ask how the girl is. You will be glad you kept your tongue.

If you see the girl coming down the street toward you, or cannot avoid meeting her in some social gathering, Ovid does *not* suggest that you hail a passing bus or be seized with a fit of coughing so that you may retire from the room. Instead, he accepts the situation with great nonchalance, and simply advises that you neither smooth your hair nor straighten your tie (toga to Ovid). The result of this simple non-gesture will be to make it plain to the girl that—to you at least—she is merely *e multis una*, one out of many.

When you make the break with your girl, there are certain things you must guard against. Don't believe any of her promises as she tries to make you change your mind. And don't believe her tears—they can be just as false. Furthermore, continues Ovid, never give her the reasons why you are giving her up. If you do, she will argue with you and convince you that you are wrong. And Ovid anticipates a modern descriptive phrase (applicable even to President Coolidge)—"the strong, silent man"—when he says, "Qui silet, est firmus."

Precept No. 12 (approximately) is a good one. Compare a dress from the basement store with a gown designed by Schiaparelli, says Ovid (not in those words, but that is the idea). The first dress won't look so good by comparison. Neither will your girl when you compare her with women that really have looks (*vos quoque formosis vestras conferte puellas*). And don't compare her with others just on the score of beauty; character and accomplishments are important too. Be careful that your personal predilection does not influence your judgment here.

Precept No. 13 is a trifle, but a trifle which has proved beneficial to many, including Ovid himself. It is, to beware of rereading your old love letters. Throw

them into the fire, blue ribbon and all, though it will be a hard thing to do. Also remove all pictures of the girl, if you can. In addition, you had better avoid all places which can bring back fond memories of happy moments spent with your beloved.

A very effective way (No. 14) to put an end to a love affair is to lose your money. Then she will let you go readily enough. It is a little like chopping off a finger to get rid of a wart, but at least the advice helps put the market crash of 1929 in a more cheerful light. There is still this *silver* lining, even if you lose your gold lining. But even Ovid admits that he cannot recommend wanting to become poor just to achieve freedom of the heart.

Theaters and movies ought to be avoided. Soft music and graceful movements will weaken the heart's resistance. Love poetry is just as bad. Flee from reading it—even mine, says Ovid.

Ovid, realizing that no doctor should overlook dietary regulations, concludes his poetical treatise with instructions as to what food and drink to avoid. Wine, for instance, prepares the heart for love. And, says Ovid, stay away from onions. I, on the other hand, say, eat them. Then all the girls will stay away from you. Q.E.D.



A ROMAN POET'S FEBRUARY

By CHARLES CHRISTOPHER MIEROW
Carleton College, Northfield, Minnesota

OVID IS KNOWN to high school students—if at all—by his *Metamorphoses*, that charming source book of classical mythology. As a teller of tales he is in his element. When he undertakes to write a national poem, as in the *Fasti*, he is not so successful. His very facility of expression detracts from the dignity of his theme. His idea, to put the calendar into poetry, was both novel and notable. The recurring years bring back the holy days that have become holidays. We are reminded by the anniversaries of great achievements that by these steps Rome has climbed to the pinnacle of greatness. But Ovid's Muse was too fragile a creature to deal adequately with such weighty themes. Nor was his metre adapted to epic recital. "Nunc primum velis, elegi, maioribus itis," he says. But his little bark of poesy is unequal to the great winds of history.

Yet if the *Fasti* failed both of completion and of the attainment of their author's intent, they are nevertheless important and well worth reading from two quite different points of view—first as a source book for Roman religion, secondly for their inimitable human touches, whimsical and entertaining always, as

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EDITOR: LILLIAN B. LAWLER, Hunter College, 695 Park Avenue, New York, N. Y.

ASSOCIATE EDITOR: W. L. CARR, Colby College, Waterville, Maine

BUSINESS MANAGER: DOROTHY PARK LATTA, 31 East 12th Street, New York, N. Y.

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when Ovid says (at the beginning of his second volume): "I can remember when you were just a little book!" Like all of his writings they are permeated with personal feeling. "I'm no soldier," the author remarks: "Haec mea militia est."

Consider, for example, the second book of the *Fasti*, whose theme is February. After explaining the meaning of the name, and interpreting it as a month of purificatory rites, Ovid proceeds to list ten Roman festivals distributed throughout its brief extent. Notable among them are the *Lupercalia*, dedicated to the woodland deity known as Faunus or Pan; the *Quirinalia*, in honor of Romulus; the *Feralia*, with its offerings to the dead; and the *Caristia*, the time of reunion of the living members of a family, comparable in some respects with our modern Thanksgiving. There is also the festival of *Terminus*, the god of boundaries.

Aside from these religious festivals there are also patriotic holidays to be observed in the brief final month of the old Roman year. It is in February that we celebrate the birthday of the Father of our Country. The Romans likewise observed in this month (but on the fifth, not the twenty-second) the day sacred to their *Pater Patriae*—Romulus, of course, though Ovid suggests that Augustus might with better right lay claim to the title: Mars raised his son to heaven, whereas Augustus deified his father, Julius Caesar—"Caelestem fecit te pater, ille patrem." Thus is ancient history made to serve present need!

But there are other great days in this little month. February thirteenth—the eve of a later St. Valentine's Day—is the anniversary of the three hundred and six members of the Fabian gens who gave their lives for their country at Veii, in 477: "Haec fuit illa dies." Only one of that devoted clan survived, to be the ancestor of the great Fabius Maximus.

The concluding one hundred and eighty lines of the book are given to an account of the Roman Fourth of July, the *Regifugium*—the anniversary of the expulsion of the Tarquins. Here we have in

verse form Livy's well known story of Lucretia and its sequel:

Tarquinius cum prole fugit: capit annua consul

iura: dies regnis illa suprema fuit.

Such is the nationalistic poetry of Ovid, the writer of elegies.

ECHOES OF SAPPHO

Verbatim Translations, in the Original Metres

By RAYMOND V. SCHODER

St. Louis University, St. Louis, Mo.

ODE TO EVENING

Evening, restorer of all that the luminous
Dayspring has scattered,

You lead sheep,

You lead goat, and you lead the child
back home to his mother.

MOONLIGHT FESTIVAL

Through Crete women once thus to the
measure dainty

Feet moved in the dance, close by a lovely
altar,

Soft bloom of the grass tenderly treading
under . . .

TWILIGHT OF THE STARS

Stars about the beautiful moon, retiring,
Cloak again their glorious forms' refulg-
ence

When she casts full-orbed o'er the earth
her brightest

Silvery splendor.

GARDEN OF THE NYMPHS

. . . and by frigid

Brooklet stirs a rustle of wind the
branches

Apple-bent; from quivering leaves a
drowsy

Slumber descendeth.

THE SACRIFICE

All full up the sky the moon ascended,
And they, as around an altar, banding . . .

SO FAIR, SO HIGH!

Like some honey-sweet apple a-blush on
the bough's very summit,

Tip of the loftiest limb, by the men
overlooked in their plucking;

Nay, 'twas not overlooked—but none had
the reach to attain it!



This department is designed as a clearing-house of ideas for classroom teachers. Teachers of Latin and Greek are invited to send in any ideas, suggestions, or teaching devices which they have found to be helpful.

THE CLASSICS TODAY

Miss Estella Kyne, of the High School at Wenatchee, Washington, sends in several clippings indicating the place of the classics in various forms of war activity today. One indicates that the baseball team of Fort Riley, the largest cavalry training school in the United States, has taken the name of "The Centaurs." "I thought that most appropriate," writes Miss Kyne, "for a combination of man and horse power." Another clipping, recounting the experiences of a blood donor, concludes, "As you leave, an attendant hands you a handsome little pin to wear in your lapel. On it are a shield and the words 'American Red Cross—Blood Donor—Pro Patria.'" A third clipping quotes Capt. Lowell M. Limpus as saying that in Caesar's time it cost only seventy-five cents to kill a man in the course of regular warfare; that in the American Civil War it cost \$5000, in the first World War \$21,000, and in the present war something like \$50,000. Still another clipping features a large picture of the winter dress uniform of the WAAC, showing the WAAC insignia, the head of the goddess Athena, on the lapels of the coat. Miss Kyne supplements the clippings with a flap from an official envelope of the WAAC, which shows the head of an American woman soldier and the head of the goddess Athena, side by side. Teachers of Latin would find material of this sort useful and interesting for classroom bulletin boards.

POSTERS

Mrs. Marian C. Butler sends in several suggested topics for Latin bulletin boards. "No originality is claimed for the ideas," she writes; but she thinks teachers might find them useful. The topics are as follows:

1. "Latin in Music." Pasted on the cardboard are bars of music, with musical terms which come from Latin through Italian (e.g., *a tempo*, *forte*, *crescendo*, etc.) printed on them.

2. "Latin in Nature." Butterflies, painted in their natural colors, have their scientific Latin names printed below them.

3. "Latin in Mathematics." A circle, a quadrilateral, etc., are drawn on the poster, and the names of these figures, together with other mathematical terms of Latin origin (e.g., *locus*, *tangent*, *secant*, etc.) are given.

4. "Latin in History." Words and phrases of Latin origin, found by pupils

in their history textbooks, are printed on the poster.

5. "Latin in Economics." Latin-derived terms used in economics, with the explanation of their origin, compose this display.

6. "Latin in Botany." A flower is drawn, and the Latin names for its parts are given.

7. "Animal Words." Colored pictures of animals have beneath them such words as *canine*, *feline*, *equine*, *caprine*, *asinine*, *lupine*, *cervine*, etc.

8. "Birds in Mythology." Colored pictures of birds of importance in mythology, with a brief account of the story of each.

9. "Lingua Viva." A map of the world shows countries which speak languages derived from Latin. Below is a statement that, including its use in law, medicine, the sciences, and the names of modern inventions, Latin is the most widely used language in the world today.

10. "Modern Inventions Named from Latin." Beneath pictures of new devices, machinery, instruments of war, etc., are given the English names and the Latin words from which they are derived.

OUR JOB

Professor W. P. Clark, of Montana State University, writes:

"In my judgment, we classicists have three jobs to do these days: (1) continue research; (2) perfect better techniques for the teaching of Latin and Greek, so that students may make such progress in the short time available for these studies that they will feel repaid; (3) reinterpret for our day the abiding human interests and values that are preserved in Greek and Latin literature and art. Of these three only the first seems to me to be now well-done, and it will be impossible to maintain it unless the other two are given renewed life and impetus."



VERSE-WRITING CONTEST

Teachers are reminded that the American Classical League Verse-Writing Contest for high school and college students of the classics will close on March 15, 1943. For the rules of the contest see the November, 1942, issue of THE CLASSICAL OUTLOOK, page 16.

Frances E. Sabin

As this issue goes to press there comes the sad news of the death, on January 10, 1943, of Professor Frances E. Sabin, for 13 years Director of the American Classical League Service Bureau for Classical Teachers and Editor of LATIN NOTES, the predecessor of THE CLASSICAL OUTLOOK. An account of the distinguished career of Professor Sabin will appear in the March issue.

THE AENEID IS CONTEMPORARY HISTORY

By WALTER R. AGARD
University of Wisconsin

IN ORDER to make the study of Latin realize its full value in American education, I believe we should always teach it from the three-fold point of view of linguistics, literature, and social studies. Our students need to understand the exact meaning of words and to master precise expression of thought; they need to enrich their experience by contact with great literature; and they need the historical background of Rome in order to know better the meaning of their own institutions and way of life. We cannot afford to neglect any one of the three.

But at the present time it is unquestionably the third of these which gives teachers the greatest opportunity to make the study of Latin seem immediately vital to students. For such a purpose no material is more useful than the *Aeneid*.

The *Aeneid* is useful, first, because the scene of the epic (formerly regarded by most students as merely a picturesque travel area) is now recognized to be one of the most strategic sectors of the entire world. Many of the places which Aeneas visited in his wanderings and fought over are now so important that they furnish "spot news" for the local papers that boys and girls read. Teachers need no longer work to arouse interest in these places; their importance in the control of the Mediterranean is obvious. A discussion of why they were important then, and are now, will raise the whole issue of the effect of geographical factors on national and social development.

The *Aeneid* is significant, next, because Aeneas, escaping from a captured city and becoming a refugee in desperate search of a home, had experiences similar to those of modern refugees about whom our students have read. His trials have contemporary parallels, likewise his courage, tenacity, and moods of despair. To sympathize with him may have been hard for some students a few years ago, but it is easy now. What happens to refugees, outwardly and inwardly? Here is another question capable of providing profitable discussion.

A further social significance of the *Aeneid*, applicable to our own day, is its use of propaganda, to educate young people to the responsibility of citizenship. The *pietas* of Aeneas has profound meaning in this respect, and will repay close analysis. The attitude toward Greek rivals, who were represented as lacking the substantial civic virtues of the Romans, and toward the Carthaginians, a people destined for defeat, is also illuminating.

What are the implications of imperial policy? Here is perhaps the most important of all the social issues raised—though

not analyzed—by Vergil. I believe special attention should be paid to lines 847-853 in Book VI (these lines might well be memorized; we should give students the privilege of making great poetry a real part of themselves by committing it to memory). What are the Greek values in human living suggested by these lines? The contrasting Roman ones? Can we any longer accept the Roman idea of empire as legitimate? How can the Roman concepts of law and civic duty be incorporated, with the Greek devotion to the arts and sciences, into our own culture? Here are problems of the utmost importance, which any class will find absorbing.

But to me the most fascinating of all the issues posed by the *Aeneid* is the paradox in Vergil's own attitude toward people and events. Although he praised the qualities needed for hard and venturesome living, for "subduing in war those who are proud" and establishing by force of arms a society of law and order, Vergil was himself one of the most sensitive of men, sympathetic with those who suffer, truly gentle in spirit. Witness his feeling for the victims at Troy and the refugees, and, most of all, for the Carthaginian queen, whose sufferings Vergil plainly made his own, in spite of an outcome which the main purpose of the poem rendered unavoidable.

For us, living in a period of unparalleled brutality, it seems especially important to bring young Americans into contact with such a writer. For in the midst of fighting a war against inhuman enemies, we must preserve as best we can the values of human dignity and sensitiveness, which few writers have expressed more appealingly than Vergil.



VERBA NOVA FIENT

By ROBERT W. MEADER
Cooperstown, New York

AS WE HAVE NOTED before (Robert W. Meader, "What's in a Word?", THE CLASSICAL OUTLOOK xviii, February, 1941, 50-51), the English language possesses the same facility as the ancient Greek, if not a greater, to create new words as the occasion demands. When men develop new scientific instruments or formulas, or make new use of previously existing ones, they need words to describe them. These are taken generally from Latin or Greek. For example, a new branch of medicine, which deals with the mental roots of physical ills, is being taught in the larger medical schools; it is called *psychosomatic* medicine, from the Greek words for "mind" and "body." Not only did the Greeks have a word for things, but the English often have the same one!

Wars have always been potent sources of new words. *Blackout* is one such, to-

gether with its companion *dimout*. And, true to the genius of the English tongue, these can be used interchangeably as noun, phrase *blackout*, or "blackout shades," or adjective, or verb. We speak of "a sur-
"to blackout excess spending." To be sure, the last is a rather courageous use of the word, but if a man can "contact" over blacking-out excess spending! (In somebody, he certainly will not boggle passing, we might add that even those arch-purists, the archaeologists, are guilty of employing this same propensity of their mother tongue to use words in different senses. They *dig* for relics; they also stake out and commence new *digs* in favorable sites!)

Another word made popular by the war is *alert*, which, of course, has long existed as an adjective. It has recently, however, been used both as a noun and as a verb. Note these quotations from *The Volunteer Fireman* of December, 1941: "Other elements of the military defense are likewise *alerted*;" "... warning message Number One, which may be in the nature of a secret warning *alerting* the military;" "the third type of warning . . . is an 'all-out alert.'"

The compound word *all-out*, used in the last quotation above as an adjective (and what an adjective!) doubles in brass as a noun. In a religious publication of the more enthusiastic type there appeared not long ago a plea for "an all-out for Christ." (*O tempora! O mores!*) By the same token, *message* sees service as a verb, as in the sentence, "The colonel was *messaged*." Prepositions become verbs without blinking an eye. For years we have been used to pleas to *down* the enemy or the opposing team; not long ago the *Boston Herald* headlined (*sic!*) the information, "Maine potato growers to *up* production."

Proper nouns and adjectives, naturally, are not exempt from this happy tendency to do two or more jobs at once. The city of Coventry in England received a terrific bombing; forthwith there appeared the verb to *Coventryize*, meaning to *raze à la Coventry*. Attempts have been made to *Nazify* Norway, as well as to *Hitlerize* the youth of Germany. Of course, in fairness we ought to say that for years we have tried to *Americanize* our immigrant population.

Familiarity with new machinery inevitably brings new uses for words connected with it. For example, *vacuum* was a perfectly respectable Latin adjective, brought over into English as a noun to define a space entirely, or almost entirely, devoid of matter. Suction rug-cleaners soon were called "vacuum cleaners," and, with commendable promptness, there appeared the verb to *vacuum*, as of upholstery or carpeting. What a metamorphosis that poor Latin word has had!

Soldier and sailor slang is always vivid,

and the inventive genius of modern military people has not slackened. The Roman soldiers spoke of siege artillery of one type as *onager*, "mule," since its action was not unlike that of a kicking animal; a company of soldiers covered against objects hurled from overhead by the enemy was spoken of as *testudo*, "a tortoise," as the general appearance was that of a turtle. Similarly in the last war the American hand-grenade was called a "pineapple," while, from its shape, the German version was spoken of as a "potato-masher." Today the depth-bombs carried by a destroyer are called "ashcans;" aerial bombs are "eggs," or, if of sufficient size, "block-busters;" while the gold braid on the caps of naval officers above the rank of lieutenant commander is spoken of by sailors as "scrambled eggs."

A recent article in *Life* magazine stressed the difficulties of the Japanese tongue. When the foreigner, Japanese or otherwise, is confronted by English, we can only pity him. In Latin, if a man wished to use a verb expressing as an action the same idea as that inherent in a noun, he used a derivative of the noun, not the noun itself. But not in English. It is small wonder that English, with its three-quarters of a million words and its fluid grammar, is so appallingly difficult to learn, outside a minimum vocabulary for daily wants and profanity! We should sympathize with the Chinese tailor of Shanghai, who, wishing to attract English-speaking trade to his shop, hung outside a sign which read "Ladies have fits upstairs."

We are in an age of rapid scientific development, and, currently, of war. Both will have a profound influence upon our language, as the wide dissemination of our citizens over the earth and new inventions bring hordes of new words to us. Most will go, but a large number will remain as a permanent part of the language; and the student of language will enjoy a perfect Roman holiday in the years to come.



MORE SINNED AGAINST THAN SINNING

A PORTION OF A PAPER

By EDWIN W. BOWEN

Randolph-Macon College for Women

ROMAN HISTORY under the Empire furnishes some of the noblest and most inspiring examples of women whose lives served to enoble and adorn their race; and at the same time it offers some examples of the most corrupt and debased women whose lives served to degrade and dishonor their sex. Many of these Roman matrons of the superior class might have been included in Chaucer's *Legend of Good Women*, while the more numerous class of the de-

graded and depraved women might have provided him abundant material for a stout volume entitled *A Legend of Bad Women*, had he contemplated writing such a book. This indicates that Roman society under the Empire had become very corrupt and degenerate, especially among the aristocracy. The aristocratic class even as early as the establishment of the Empire had approached such a degree of degradation that Augustus Caesar felt constrained to enact drastic reform legislation to check and arrest the rising tide of immorality. To assure the Roman people that he meant his reform measures to be enforced, he banished his own daughter, Julia, and his granddaughter, Julia the Younger, for their immoral conduct, nor could he be induced by their friends to relent or to mitigate the punishment he had meted out to them under the sentence of exile. So resolute was Augustus in his determination that vice and immorality should not flaunt itself in high places, especially in the imperial family.

It is the purpose of this paper to portray one of the outstanding women of the age of the Caesars — Agrippina the Younger. Born in 15 A.D. at Cologne on the Rhine, which, in honor of this event, was called Colonia Agrippina, she enjoyed the signal distinction of being the sister, the wife, and the mother of a Roman emperor. She was married three times — first to Domitius Ahenobarbus, next to Crispus Passienus, and last to her uncle, Claudius. By her first husband she was the mother of one son, the infamous Nero, whom she adored and made emperor, only at last to be assassinated by him. From her mother, Agrippina the Elder, she inherited an inordinate ambition, a violent temper, and a passionate disposition. She was charged with conspiring with her sister Livilla against her brother, the emperor Caligula, and was banished in the year 39; but when, two years later, upon the death of that mad ruler, her uncle, Claudius, succeeded to the purple, the sentence of banishment was revoked. Claudius' empress was Messalina, a cruel, dissolute, and avaricious woman, who so shocked Roman society by her gross immorality that the emperor was constrained to sign the warrant for her execution. He thereupon had a law enacted legalizing marriage of uncle and niece, and married Agrippina, although she was very much his junior in years. Historians are agreed that it was the height of Agrippina's ambition to marry Claudius, presumably with the view of intriguing to elevate Nero to the imperial throne. It was her ruling passion that her son should reign; and once when the astrologer Thrasybulus told her that her son would be emperor, but that he would slay her, she is said to have exclaimed, "Imperet et occidam!"

Tacitus seems somewhat prejudiced against Agrippina. He appears occasion-

ally to do her scant justice, if not to malign her and to portray her character in darker colors than her record justifies. Certainly she was infinitely superior to Messalina, whose scandalous conduct as empress shocked Roman society. Agrippina's influence as empress was constructive for the most part, and made for better government when she was virtually ruler of the state in the later years of the imbecile Claudius. Tacitus (*Ann.* xii, 7) charges her with haughtiness and severity (*palam severitas ac saptius superbia*), and this charge can doubtless be sustained, for discipline had to be established for orderly government after the lax and corrupt regime under the dissolute Messalina. Tacitus (cf. *Ann.* xii, 25 and 65) brings in a more serious indictment against her when he implies that she was guilty of lapses from her chastity in her relations with Pallas and Seneca. But since no such aspersion upon her virtue was established under the *lex de adulteriis*, the inference appears warranted that her record in this respect must have been irreproachable. In his incrimination, however, Tacitus (*Ann.* xii, 7) concedes that she transgressed the law only to advance her political power (*nihi domi impudicum nisi dominationi expediret*). As for the charge Tacitus makes that she made Claudius commit all sorts of cruelties, Ferrero (Guglielmo Ferrero, *Women of the Caesars*, New York, Century Co., 1911, p. 244) seems to refute that charge in his statement that there were so few enormities during the six years that Claudius lived after marrying Agrippina that Tacitus records them all in just one book of his *Annals*.

Tacitus makes another accusation against Agrippina which can be sustained by the facts, viz., that she resorted to various intrigues and machinations to have Claudius adopt her son by Domitius Ahenobarbus, her former husband, and to make sure that he should succeed to the throne instead of Britannicus, Claudius' own son by Messalina. This charge is a true bill, for Agrippina had two commanders of the praetorian guard, chosen by Messalina, displaced by her own appointees, in order to advance Nero's interests and pave his way to the throne. In this manner she secured the adoption of Nero by Claudius in the year 50. It should be remarked here concerning the succession that the hereditary principle had not at that time been established in the imperial government, and the senate still selected the emperor. Yet so far the senate had adhered to the Augustan family in the election of an emperor, and while Nero's adoption by Claudius enhanced his chances, it did not determine his election by the senate. However, he had the advantage in age, being seventeen, while Britannicus was only thirteen, at the time of Claudius' death.

In his account of the death of Claudius, which occurred in October, 54, Tacitus (*Ann.* xii, 66-67) assumes that he was poisoned by Agrippina, the poison being administered in a dish of mushrooms she served him. But this is rather a legend than an established fact. Furthermore, Tacitus makes the attending physician, Xenophon, an accessory to the crime, alleging that he painted the emperor's throat with a feather, thereby administering the deadly poison, as many believed. In the absence of positive proof it is reasonable to assume with Ferrero (*op. cit.*) that Claudius died a sudden but natural death after eating a very heavy meal of mushrooms. Poisonous toadstools even among us are sometimes accidentally mistaken for edible mushrooms; such might have been the case with Claudius. Tacitus does not charge Agrippina with the death of Britannicus, but properly attributes this crime

THE ST. LOUIS MEETING

On March 1, 1943, the American Classical League will meet in conjunction with the American Association of School Administrators and the National Federation of Modern Language Teachers in St. Louis, Missouri. The chairman of the joint committee for the meeting is W. E. Gwatkin, Jr., of the University of Missouri. The secretary of the committee is Stephen L. Pitcher, 7144 Washington Ave., St. Louis. Official representatives of the American Classical League on the committee will be Norman J. DeWitt of Washington University and Clyde Pharr of Vanderbilt University.

to Nero. He had grown tired of his mother's practice of playing Britannicus over against him in order to curb him and hold him in check, and so he poisoned him at a feast.

Agrippina is known to have arranged with the praetorian guard leaders the plan of proclaiming Nero emperor after the death of Claudius; and the plan was duly carried out with the confirmation of the senate. Nero knew to whom he was indebted for his elevation to the throne, and on the same evening, after the event was a *fait accompli*, he referred to Agrippina as "the best of mothers" (*Tacitus, Ann.* xiii, 2). However, he did not cherish for long this sentiment of deep gratitude to his mother. Friction soon developed between them. At the insistence of his mother he married Octavia at an early age, but later he grew tired of her and desired to divorce his wife so as to marry the actress Acte, with whom he had fallen in love. This step his mother opposed violently, pointing out that such a union would compromise the prestige of the proud Claudian family. Though he did not then divorce the beautiful Octavia, he lived with Acte just as if he had married her, to the utter chagrin and disgust of

his mother. She thereupon threatened to bring forward Britannicus as a claimant to the throne; and Nero then put him out of the way by poisoning him. This act filled Agrippina with consternation and alarm; for while she had held the balance of power in the state through her influence over her son, now since he had broken with her she foresaw that her influence and prestige would steadily diminish. During the first five years of Nero's reign, under the benign influence of Agrippina, the people were blessed with good government, and that period was called the "golden quinquennium." But after Nero broke with his mother and his tutors Burrhus and Seneca, he became rampant and, throwing off all restraint and self-control, took counsel only of his whims and evil genius.

When subsequently Nero fell in love with the notorious and intriguing Poppaea Sabina, it developed that there was to be a struggle between two resourceful and ambitious women as to which should secure mastery over the prince and control over the state. Poppaea cherished the ambition to become empress of Rome, but she saw two formidable obstacles in her path—Octavia and Agrippina. Octavia would have to be divorced (and Nero's mother bitterly opposed this course); and Agrippina would have to be crushed. Poppaea, convinced that there was no other way in which she might realize her ambition and achieve her goal, set to work to persuade Nero to act at once. To divorce Octavia would be easy for him; in fact, he did it, later. But the second proposition, to murder his own mother, gave him serious pause. For Agrippina, aside from being his mother, was the daughter of Germanicus, the idolized hero of the Roman people, and was generally held in affection and high esteem. Yet Nero was so under the influence of Poppaea that he began to plot his mother's death.

He had to move very cautiously and clandestinely. He conceived the brutal plot of having his mother come by sea to his villa at Baiae, ostensibly to effect a reconciliation, and of having the skipper scuttle the ship on the return voyage, and drown her. He called into his confidence the freedman Anicetus, the commander of the fleet. Anicetus devised the plan of having a false deck of the ship fall upon Agrippina and crush her to death. However, the plan went awry in execution. She was thrown into the sea, and, escaping with her life, was taken to her own villa near Nero's. Nero, on learning that the plan had been bungled, and fearing that his atrocious plot might be disclosed and himself ruined in the exposure, hurriedly called into secret conference Seneca and Burrhus. It was agreed that Anicetus should be dispatched to Agrippina's villa to complete the murder with his sword. So, hastening to her villa, Anicetus rushed

into her room and stabbed her to death as she lay upon her couch. Tacitus informs us (*Ann.* xiv, 4-8) that when the assassin approached her with his sword drawn, she exclaimed, "Strike me through the body which bore Nero!"

And so, in March, 59 A.D., perished Agrippina the Younger, the most maligned, vilified, and defamed of the women of the Caesars. As her modern champion Ferrero observes (*op. cit.*, p. 287), she died like a soldier, defending the traditions of Rome against the orientalizing forces of a new age.

A VITAL WAR-TIME SUBJECT

By Essie Hill
Senior High School, Little Rock, Arkansas

THE EYES AND MINDS of the world are focused on the war today; and yet more than one leading writer and educator has recently expressed the opinion that true education and true research were never so important as now—moreover, that boys and girls should remain in school and get as sound an education as possible.

One of the main-springs of a true education is an understanding of language and facility in the use of it. Much of the foundation of our language is, as everyone should know, the Latin tongue. Everyone has a true right to his heritage, and a large part of our heritage is to be found in the culture, literature, and civilization of Greece and Rome. A language is not simply a system of signs and words for individual use and group contact; a language of value has literature behind it, has a connection with the arts and sciences, and has been proved adaptable by the development and progress of the civilization which it represents.

Our students of Latin are fortunate in many ways. They work and study in classrooms which have the very atmosphere of classical culture. Many Latin departments can boast of a good library. On the walls of Latin classrooms are often the best pictures in the school; many are copies of standard works of art and masterpieces which have lived through the centuries. Frequently in these rooms are also to be found the main display of statuary in the entire school. The Latin bulletin boards almost always contain pictures and articles of current interest; and numerous scrapbooks and models, various types of military and literary projects, and similar objects of interest can be seen in the cabinets. Thanks to the Service Bureau of the American Classical League, the Latin department often has the best collection of posters in the school.

The "streamlined" course of the Latin student of today may be said to be at least a "four in one." It paves the way for the learning of any other language.

It increases his English vocabulary, and thereby prepares for a professional career or for the successful pursuit of some such calling as journalism. It furnishes a background in history, sociology, mythology, and literature which is indispensable for any intelligent person. It brings into play and requires sustained habits of concentrated attention, judgment, and accuracy, than which nothing is more needed by the boys and girls of today.

Latin is, then, a very vital and important war-time subject.

BOOK NOTES

Note—Books reviewed here are not sold by the American Classical League. Persons interested in them should communicate directly with the publishers. Only books already published, and only books which have been sent in specifically for review are mentioned in this department.

Necrolynthia: A Study in Greek Burial Customs and Anthropology. By David M. Robinson, with the Assistance of Frank P. Albright, and with an Appendix on Skeletons Excavated at Olynthus by John Lawrence Angel. Baltimore: The Johns Hopkins University Press, 1942. Pp. xxvii + 279. \$15.00.

Professor Robinson's monumental volume on the burials at Olynthus forms Part XI of the Johns Hopkins University publication of the excavations upon that site. After a highly readable preface rich in quotations that range from Lucian to Byron and Longfellow, the author proceeds, in Part I, to a detailed and scientific description of the finds, grave by grave. This section is illustrated. Part II, "Commentary," is equally comprehensive. It includes a discussion of the three cemeteries ("Riverside," "North," and "East") and a chapter each on cremation, inhumations, and *kterismata* (or objects found in the graves). In each case the treatment is thorough, with careful documentation; and the account is always readable. An appendix by John Lawrence Angel, with five anthropological tables, presents the results of an exhaustive study of the skeletons found at Olynthus. "The study of these ancient Olynthians and other Greeks," says Dr. Angel, "shows at least that the first civilization of Europe was achieved by a highly mongrel, much mixed and subtly blended people." The exact elements in the mixture, however, as he points out, remain undetermined. Seventy-one plates, numerous indices, and a good bibliography round out the volume.

—L.B.L.

Three Greek Tragedies in Translation. By David Grene. Chicago: The University of Chicago Press, 1942. Pp. viii + 228. Trade edition, \$2.50. Text edition, \$1.75.

In this thoughtful, carefully prepared little book the author has presented new English versions of the *Prometheus Bound* of Aeschylus, the *Oedipus Rex* of Sophocles, and the *Hippolytus* of Euripides. For his translations Mr. Grene has used a combination of blank verse, free verse, and prose which is surprisingly effective. The *Prometheus*, for example, begins in dignified prose, passes to free verse for the Titan's soliloquy and the entrance of the chorus, and then slips into iambic pentameters for most of the dramatic episodes. In all three plays, the use of free verse for choral odes proves to be particularly successful. There is a "General Introduction," which the author tells us is a condensation of a series of lectures given in the "Humanities Survey Course" at the University of Chicago; as we should expect, it is directed to an audience with little knowledge of Greek tragedy, and its point of view is in the main that of the student of comparative literature. There are three "particular introductions," one to each of the three plays; two of these are elaborations of papers which have appeared in *Classical Philology*. The book should prove enjoyable and useful both to the general reader and to the college student of Greek literature.

—L.B.L.

Pliny. *Natural History*. Vol. II. Books iii-vii. With an English translation by H. Rackham. Cambridge, Mass.: Harvard University Press; London, Wm. Heinemann, Ltd.: 1942. Pp. ix + 664. \$2.50.

It has long been this reviewer's contention that teachers of high school Latin who do not have in their classrooms Loeb editions of a few of the Latin authors not customarily read in secondary schools are missing a great opportunity for the enrichment of their students' work. Repeatedly boys and girls of high school age who are permitted to dip into these neat little red volumes become deeply interested in what they discover there, and find real enjoyment and a sense of achievement in puzzling out the Latin text with the aid of the English translation on the opposite page. For such a purpose the Loeb Pliny is eminently useful. What high school student could resist, e.g., the strange tribes of Africa (vi, 35, 195) who go on all fours or eat lions or live on locusts; or the Umbrella-foot people of India (vii, 2, 23) who lie on their backs and sleep in the shadow of their feet? Or the account of how Caesar could dictate seven letters at once (vii, 24, 92)? Or the geography of Britain, Ireland, and Thule (iv, 16) as seen by an ancient Roman? The present volume continues the rich store of Volume I, and will be followed by eight others, to complete the *Natural History*. To scholars, of course, the value of the Loeb series goes without saying.

—L.B.L.

Notes And Notices

In "Total War and the Organization of Education," in the November, 1942, issue of Education, Commissioner A. G. Grace, of Connecticut, outlines a program for the schools in wartime. It is interesting to note that he advocates some planning for the future and for peace, and would include for all students some work in the appreciation of literature.

In the pre-school for gifted children, conducted by the Hunter College Elementary School, an unusual experiment was tried at Christmas time. To youngsters under school age was taught a Christmas carol containing the Latin words "Gloria in excelsis Deo." Visitors to the class were startled to hear three-year-olds sing the Latin words with correct pronunciation, and explain their meaning in good English.

American Classical League Service Bureau

DOROTHY PARK LATTA, Director

N.B. Do not send cash through the mails. If you send cash and it is lost, we cannot fill your order until the lost cash is replaced. Please send stamps, money orders or checks (with a 5c bank service charge added) made out to the American Classical League. In these times all of us are being asked to pay cash for our purchases. If you must defer payment, please pay within 30 days. In complying with these requests you will help the League and its Service Bureau immeasurably.

The American Classical League Service Bureau has for sale the following new mimeographed items:

589. A January Program. By Lillian B. Lawler. Reprinted at this time from THE CLASSICAL OUTLOOK, January, 1943, for the Service Bureau's Special Days list. 5¢

590. Latin for Nurses Club. Material for those interested in nursing or medicine. By George W. King. 10¢

The following material is available from the Service Bureau. Please order by number and title.

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- 83. A List of Books Dealing with Mythology Which Are Suitable for Young Pupils. 10¢
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- 354. A List of Expressions of Common Occurrence Which Can Be Adequately Understood Only by a Knowledge of Classical Mythology. 10¢
- 416. A Banquet of the Gods. A guessing contest for pupils who are studying mythology. 10¢
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- 4. English Poems Dealing with Classical Mythology. 25¢
- 27. A Bibliography of Greek Myth in English Poetry. 75¢
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Special price, the two for \$1.00.

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Prints. 3¢ each.

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- 7. Neptune or Poseidon of Melos
- 9. Mercury
- 10. The Venus de Milo
- 11. Mars in Repose
- 12. Juno
- 13. Pan Teaches a Boy to Play the Pipes
- 14. Apollo Drives the Horses of the Sun
- 15. Pluto Carries Away Proserpina
- 16. The Muse Calliope
- 17. Circe and the Swine
- 18. Hercules Fights with the Hydra
- 19. Hercules Assumes the Burden of Atlas
- 20. Bellerophon Attacks the Chimaera
- 21. Deucalion and Pyrrha
- 22. The Argo
- 23. Jason Puts the Dragon to Sleep
- 24. Orpheus and Eurydice
- 25. The Trojan Horse
- 26. Paris of Troy

- 27. Paris Carries Helen Away
- 28. Hector Bids His Wife and Son Farewell
- 29. Aeneas Carries His Father from the Flames of Troy
- 30. Burning Incense to the Gods
- 31. A Lar
- 32. Vestal Virgins
- 33. Aeneas Leaves Troy and Carries His Aged Father
- 34. The Tragic End of the Dido Story

A NEW POSTER

11. "Victory" Chart. A graphic poster giving the English, Spanish, Portuguese, French, Italian, Rumanian, German, Dutch, Polish derivations of the Latin word *victoria*. A drawing of a winged victory adds to the effectiveness of this poster. Printed in red, blue, and black. For other posters printed this year and previously consult the Service Bureau column in the January, 1943, issue of THE CLASSICAL OUTLOOK.

Price, any three posters, \$1.00 — any two posters, 75¢ — single posters, 40¢.

THE 1943 LATIN CALENDAR

The 1943 wall calendar is 16" x 22" in size, printed on ivory paper with a matching spiral binding. As in our previous calendars, both the ancient and modern systems of numbering are used. Borders and Latin quotations are printed in color. The large, clear illustrations will make splendid additions to your picture collection. The November page of the calendar is devoted to the Junior Classical League in honor of the sixth birthday of the organization.

A limited number of the 1942 calendar is still available. The regular price of this is \$1.00 but anyone ordering it together with the 1943 calendar (\$1.00) may secure it for 35¢, while our supply lasts.

ST. VALENTINE'S DAY

- 317. Suggestions for a Valentine's Day Program. 5¢
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- 501. A Valentine Party by a Vergil Class. 10¢

WASHINGTON'S AND LINCOLN'S BIRTHDAYS

- 557. Suggestions for a Program on February 22. 10¢
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- 231. Exitium Caesaris. A play in Latin. 10¢
- 500. Suggestions for a Latin Program for the Ides of March. 5¢
- 567. Julius Caesar. An amusing "musical comedy" in three scenes. 10¢
- 581. Suggestions for Celebrating the Ides of March and the Birthday of Rome, April 21. 10¢